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Four Nights Starting Matinee Wednesday
L. S. SIRE PRESENTS AMERICA'S GREATEST CHARACTER ACTRESS
MAY ROBSON

In her return engagement and to 399 performances of the funniest of all comedies.
"THE REJUVENATION OF AUNT MARY"
BY ANNA WARNER.

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N. Y. Herald. "May Robson is a Comedy Delight."—San Francisco Chronicle.

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Popular Matinee Saturday—Best Seats \$1.00

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Present EUGENE WALTER'S Great Play of
CONTEMPORANEOUS AMERICAN LIFE

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Now in the Eleventh Month of Its Continuous
Run in New York

THE HIT OF THE PRESENT SEASON IN LONDON

17 WEEKS IN LONDON

BOYD'S

Three Evening Performances. Matinee, Wednesday, Oct. 14

Oct. 12, 13, 14

NOTE During the BEN HUR season the curtain will rise evenings
precisely at 8 o'clock. Matinee at 2 o'clock. No one seated
during opening prelude, "The Star of Bethlehem."

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BEN-HUR

Eight Horses in the Thrilling Chariot
Race, Act V.



A MIGHTY PLAY
300-People in Production-300

PRICES: First 18 rows lower floor \$2. remainder \$1.00. First two rows
balcony \$1.00, remainder \$1.00. Seats balcony 75c. Gallery 50c.
Mail orders accompanied by remittance filled in the order of receipt.

Gossip About Plays and Players

CARNIVAL week in Omaha was given over to comedy by the theaters, and only merriest reigned at the houses. Enough people took time away from the Kluge Highway and the other outside attractions to make it a week of profit for the managers, and thus more or less of content has followed in the managerial office, whence salaries and other items of expense are paid. The additional comfort is the manager's of knowing that this week he will not be asked to "pull" against the horse show, nor next, for "there isn't no horse show," nor is there to be any. This will give the society folks and others an uninterrupted opportunity to go to the play and enjoy it without thinking that some sort of social remembrance is likely to be charged against them. The announcements for the week seem to point to the real opening of the season at last. At the Boyd Miss Robson will return with the quaint character in which she made so many laugh last season, and for the first half of the week will charm her admirers with her doing as Aunt Mary. For the latter half of the week we are to have the opportunity of looking over "Paid in Full," the play that made Eugene Walter famous over night, and that has caused as much of a furor since it was offered first late last winter in New York. It is coming from Chicago, where it was a reigning craze for many months, with the same cast that made it a success there. The question is a sociological as well as a psychological one, and the handling of it has started no end of talk. The Burwood wheels into the line of theaters that have taken up "The Devil," and we will be given a chance to see what is in the mind of Ferenc Molnar when he wrote it. The German version is to be used, but it is none the less devilish because it has been translated from the Hungarian into the German and then into the English language. At the Krug a "thriller" and a musical comedy are the attractions, and at the Orpheum a vaudeville bill headed by Cressy and Dayne, undoubtedly stars, is promised.

Beginning on Sunday night, October 4, May Robson will open an engagement of four nights and matinee in "The Rejuvenation of Aunt Mary," the comedy in which she has rightly for the last year pleased large audiences. Miss Robson is delightful in her quaint role of Aunt Mary, which is well adapted to her laugh-provoking capabilities and, at the same time, one that gives her opportunity for work of the more subtle sort. Aunt Mary is so funny that the three acts ripple and bubble with laughter. Miss Robson loses her own identity completely in the role. Her quick, old-fashioned wit and humor is spontaneous and mixed with the sadness that her nephew brings into her life, alternately lightens and saddens her audience. May Robson as Aunt Mary stands alone. She

has created a distinct character and acts it with such fidelity that we might easily imagine her the Aunt Mary of our own home.

"Paid in Full," a play which has scored a tremendous success both in this country and in England, will be at the Boyd theater next Thursday, Friday and Saturday nights and Saturday matinee. "Paid in Full," which was written by Eugene Walter, was produced in New York last February and has been running there ever since. It had a run in Chicago that lasted all summer and recently it was produced in London, where it made an enormous hit. All this should recommend it to playgoers here. The central figure is Joe Brooks, an 28-year-old clerk. Joe lives in a Harlem flat. His young wife had a home of ease before her marriage. Privations and economy now bittered Joe, though his wife bears them with genuine womanliness. Unable to gratify his desires honestly, Joe steals from the Latin-American Steamship company, where he is employed. There is a short period of freedom from poverty, then comes discovery. Joe takes his wife with him to the police station. He declares that he stole for her sake, and now demands that she clear him from the consequences. He compels her to go alone at night to the apartments of Captain Williams, head of the steamship company, to bargain for his release. He does not restrict her as to the terms she may make. He promises not to question her. Horrified and afraid, the woman is driven to undertake this mission. Captain Williams who began as a South Sea trader, has carried through life the brutal methods he acquired there. Most women, among them Emma Brooks, fear the man, who boasts that he has bought their sex. Knowing what is expected of her by her husband in her dealings with Williams, Emma faces the man to find that he has a quality of heart hitherto hidden. She effects her husband's escape from the punishment, but she has come to see Joe in his true self and the night's adventure parts them for all time. "Paid in Full" is in four acts. The scenes are in New York. Wagenhals & Kemper, producers of this piece, are presenting it with a specially selected cast of well known players. The company being, Guy Bates Post, Clara Blandick, George Backus, Scott Cooper, Florence Robinson, Marion Berg and George Belden.

When General Lew Wallace penned his immortal "Ben Hur: A Tale of the Christ," he "bulldozed better than he knew," for when dramatized "Ben-Hur" scored the greatest triumph ever known in an American theater. Today it is as powerful in its appeal and as undoubted in its sway over spectators as on the night of its first production at the Broadway theater, New York, November 21, 1896. From the moment when the curtain rises on the impressive tableau of the Star of Bethlehem

AMUSEMENTS

BURWOOD

PHONES—Bell, Doug. 1506; Ind. A-1506

The Psychological Comedy that All the World Is Discussing

FOR THE WEEK STARTING—Matinee and Night TODAY

Authorized Presentation of Ferenc Molnar's Hungarian Wildfire Success

All Records for Crowds and Enthusiasm Shattered

"Uproar of applause followed the curtain on the second act."—N. Y. Tribune.
"Anticipation."—N. Y. Times.
"The play grips tightly from the first instant."—N. Y. Sun.
"The Devil" is the reddest success of the era."—N. Y. Times.
"Met with enthusiastic approval."—Phila. North American.

NIGHTLY TURNING AWAY
COUNTLESS THOUSANDS AT
THE BELASCO AND THE GARDEN THEATERS, N. Y. CITY

THE MOST TALKED ABOUT PLAY NEW YORK EVER SAW

"Strong in climaxes and bright in dialogue."—Phila. Evening Telegraph.
"It amounted to a triumph."—Phila. Press.
"The Devil" is refusing money at the Garden. All seats sold at every performance."—N. Y. Telegraph.
"Will have a long, merry run."—N. Y. World.

MATINEES TUESDAY, THURSDAY AND SATURDAY

"Every American Woman Should See This Wonderful Play"—Dorothy Dix in New York Journal

NO ADVANCE IN PRICES

to the final scene when the drama ends with a burst of triumphal music almost too inspired for human ear to hear, the action moves with a sweep that reaches its culmination in the great race scene, the most marvelous mechanical invention ever shown on the stage. The play appeals to all classes and all kinds of people. The regular theatergoer is thrilled by its realism and charmed by the love story that runs through the play, and the religiously inclined draw inspiration and moral strength from the subtle influence of Jesus which pervades every line and scene of the drama. Seats will be placed on sale at Boyd's theater Thursday morning for the forthcoming engagement of "Ben-Hur" at that playhouse, where it will be the attraction on October 12, 13 and 14 with a special matinee on Wednesday, the 14th. Mail orders, when accompanied by remittance will receive prompt attention.

Of the new plays presented in New York this season "The Devil" has by long odds created the deepest interest and widest discussion. This may be duplicated at the Burwood, where "The Devil" begins a week's run this afternoon. The story runs through three acts and in each the Hungarian author, Ferenc Molnar, has boldly set forth in dialogue and actions the passions he deals with. All through the play the Devil appears to be laughing at the human weakness he emphasizes. Answering the query as to his identity, the Devil says: "I come from nowhere, I go nowhere; and touching his questioner's forehead I am here." As portrayed in the comedy the Devil is but an embodiment of human impulses—a naked showing of the human desires, conceived in darkness, nurtured in cowardice until at last, strong as a lion and shameless as the satanic imp himself, they burst forth and stalk, fearless in the light of day. Aptly is the piece named for it is his satanic majesty. The Burwood has had ample time in which to prepare every detail of the production of this comedy and the cast has been carefully selected from among the Burwood players. Mr. Ingram will be "The Devil" himself. Mr. Grew is to play the artist and Miss Elliott the "Oiga Hoffman" of the play. Matinees will be given today, Tuesday, Thursday and Saturday.

"Panhandle Pete," a musical comedy adapted to the stage by Willard Holcomb from the cartoons by George McManus, will be the attraction at the Krug theater for four days, starting with matinee today. The play is largely of tuneful music, dazzling costumes, elaborate scenery and abounds in bright dialogue and funny situations. Walter Wilson is the principal playmaker, his humor is genuine and his points

are made with artistry and accuracy. He is supported by a capable cast and the theme chosen by the author is one that has never been touched upon before, in rich in a comedy vein and the situations have been blended skillfully and are interestingly used as the basis for the plot of the play.

"In at the Finish," the latest railroad story Lincoln J. Carter ever wrote, will be at the Krug theater for three days, starting next Thursday night. There will be the usual matinee on Saturday. A good cast brings out the telling points of the story, which is a strong powerful melodrama of rural life. The scenery is realistic and in keeping with the rest of the play.

Will M. Cressy and Blanche Dayne in the former's one-act piece, "Town Hall Tonight," will head the bill at the Orpheum, opening with matinee today. Most of the other numbers are of the funmaking kind, with a banjo artist from King 53-ward's realm and an English singing comedienne with four cute peckan nicks. "Town Hall Tonight" is a funny conceit based on the many duties and worries of the manager of a one-night-stand theater. Blanche Dayne appears as the leading lady, while Mr. Cressy assumes the managerial end of the piece. Amy Stanley and Bert Earl, both from England, appear in separate acts. Miss Stanley is accompanied by four clever peckan nicks who can sing and dance better than a hundred other "pecks" from whom they were selected. Mr. Earl is a banjo player of superior ability. He played for the king of England and the papers have been giving him kindly notice wherever he has appeared. Clifford and Burke, as burnt cork evokers of laughter, made good here last season. They have a consignment of new songs and funny dialogue. Bowers, Walters and Crooker mix up acrobatic feats with dialogue and songs and know how to amuse as well as entertain. Singing, dancing and "some pretty clothes" are the elements with which Lillian Levile and Robert Sinclair surround themselves. The vagaries of the automobile on the road are exploited by La Vine and Leonard in a skit introducing an eccentric chauffeur and tramp. "The Music Teacher" and "Heard Over the Phone" are the subjects for the kinodrome this week.

BENEFIT OF THE DOUBT

Pathos of a Chauffeur Touches the Heart of Judicial Auto

He was the owner of an auto and was running the machine himself. The officer swore that he was going fifty miles an hour.

"Well, sir, what have you got to say?" asked the judge.

"That the officer made a great mistake, sir. When I left the garage I took a gallon of five miles an hour. Two blocks below I ran over an old woman who was gossiping on the sidewalk. There were several men about who started to raise a fuss, and so I put on an extra mile an hour."

"And then?"

"Then I had the misfortune to run over a man mixing mortar, but I don't think he amounted to much. I should have stopped, only there was time and sand blowing about and I didn't want to get it in my eyes. I went on at seven miles an hour."

"I see."

"I should have kept at that if I hadn't taken the wheel off a carriage. The lady who was riding in it began to ask for explanations and I put the speed at eight. I hate long-winded explanations."

"Yes, and then?"

"Then it was a pedestrian crossing before me. I think he was thinking deeply on some subject—I think he was. I could have got down after the wheels passed over him and asked him just what subject it was, but you know how disagreeable it is to ask questions of a stranger. I then increased the speed to nine miles an hour, and was jogging along and singing to myself when the officious and utterly mistaken officer arrested me."

"Um!" replied the judge. "The officer says fifty miles an hour, but I give you the benefit of the doubt. The prisoner is discharged. I own an auto myself."—New Orleans Picayune.

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This Week's Attractions.

Boyd's Theatre....."Rejuvenation of Aunt Mary"
"Paid in Full"
Orpheum Theatre.....Vaudeville
Krug Theatre....."Panhandle Pete"
"In at the Finish"
Burwood Theatre....."The Devil"
Palm Theatre.....Moving Pictures
Cameraphone.....Talking Pictures

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